

MCGILL DAILY CULTURE

Volume 80, Number 49

Reading weighty tomes since 1911.

Thursday, January 10, 1991

Hammond's talkin' Union

by Rob Macfarlane

The blues is an old and venerable form, usually played by old and venerable black men with whiskey in their voices and diamonds in their eyes.

It's hard to tell how old John Hammond is. Rumours rage that would place him anywhere from thirty to eighty-two. But he sure is venerable. His name and songs top every late-night blues dj's playlists, and collectors and imitators (the two are usually one) listen through his albums until they wear deep bluesy divots in the grooves.

Still, McGill is an odd place to play the blues. "Being stressed" usually rates higher on McGill students' list of formative experiences than "Delta river floodin'", "mean ol' bottle got me down" or "hellhound on my trail." The average McGill student knows about as much about the blues as does, say, Michael J. Fox — that is, nothin'.

But never underestimate a bunch of posers. Self-styled blues connoisseurs turned out en masse last night to see John Hammond play the blues guitar in the Union Ballroom — and a few real fans struggled in for the spectacle too.

Hammond played such blues favorites as, "I'm leavin' my woman," "My woman left me," "Woman ain't comin' back," and "I don't want her back anyway."

Hammond is known for his spider-fingered fretwork and wailing harmonica. But his real talent is his voice. In one number, Hammond omitted words from the lyrics in each successive verse, until his voice took on a percussive quality,



DAILY PHOTO: KATERNA CZEK

Wailin and wailin and wailin: John Hammond's baby left him again last night at the McGill Union Ballroom. Blues enthusiasts looked on, bemused. (Another message from McGill Just Say No to the Blues 91.)

just crying one word. The audience finally came to life at this point, and livened up for the rest of the evening.

For those who were anticipating a booze-and-drugs-inspired blues riot, with the joint jumpin' and everybody hollerin' fit to raise heaven,

last night's concert might have been a tad disappointing. Winter Carnival is simply not the Mardi Gras.

But those who came to ignore

the ambience and drink deep of John Hammond's gifts as a vocalist and plucker, well, they probably went home real satisfied.

Nazis, nasties, Sonja and the tree

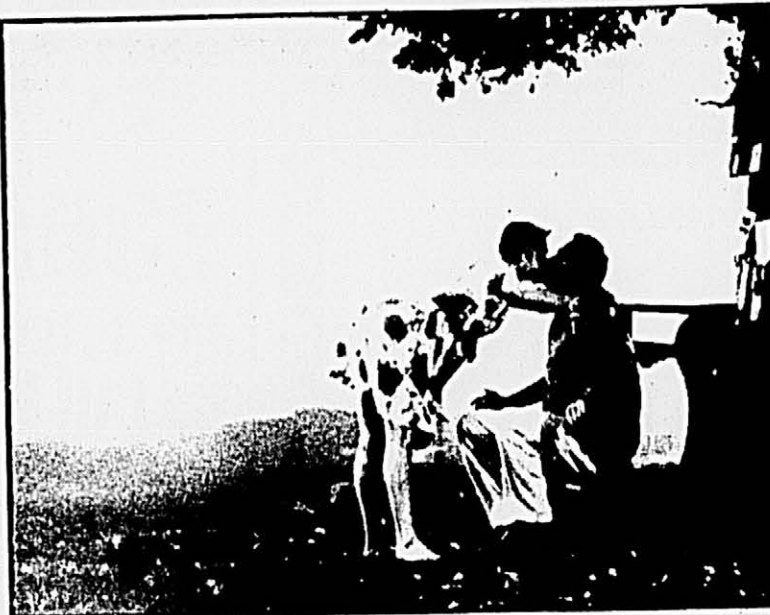
by Kevin Byrne

The Nasty Girl, a German-language film directed by Michael Verhoeven in 1989, depicts the struggle of an individual pursuing truth in the face of nearly unanimous community opposition.

Lena Stolze (*The White Rose, The Last Days*) portrays Sonja, an ambitious student whose entry into a pan-European essay contest wins her a trip to France and lands her in what grows to be the focus of her young life: a second essay contest.

Sonja's attempts to unearth the obscured facts about her hometown's complicity in the Third Reich are loosely based on the story of German schoolgirl Anja Rosmus, who is now a well-known historian of the Nazi period.

At the outset of Sonja's investigation, the town's guilt is embodied in the figure of Zumtobel, Pflizing's only 'real' Nazi, and mayor during the Nazi reign. Conveniently, Zumtobel is dead and Sonja's questions concerning his involvement in the death of a



Catholic priest (who spoke out against the Reich's racial laws) must remain unanswered.

Persistent and as plucky as all-out, Sonja pursues her essay topic, "My Hometown During the Third Reich". Stonewalled by archivists and librarians, as well as becoming a symbol of the older generation's

desire to let sleeping dogs lie, Sonja's struggle to produce a well-researched essay escalates as her impediments point toward a very suspicious cover-up cabal.

The town's reputation as a harbour of heroic anti-fascist freedom fighters is shaken to the ground. The lives of several prominent

figures in the film's present day setting are threatened by the probings of the spunky Sonja.

Eventually, the town rears up like an angry dog whose sinister rectum has been sniffed once too often and too disturbingly by the diligent and dare I say noble Sonja.

Neo-Nazis (skinhead stereotypes reassuringly absent this time) harass, beat and terrorize her, but her determination leads to the publication of the truth concerning her town's Nazi past and a climactic scene in which two of the living offenders are denounced.

Verhoeven's film carries a greater weight than others of its genre. The protagonist fighting for truth and justice against the world motif is a favourite of the underdog-coddling, American-dominated film industry.

But here, Verhoeven uses an intimate narrative and documentary tone that lends the film a personal and charming quality. Those we know are in the right (we feel it in our bones) are saved from self-

righteousness by *The Nasty Girl*'s factual and non-self-referential 'objectivity'. The wrongdoings of the Nazi townsfolk are offset by those of the occupying American army.

Finally, the film is worthwhile for its visual quality alone. Akin to the monolithic colourfulness of Peter Greenaway's films, *The Nasty Girl* uses such devices as colour-slide backdrops for the library and church scenes to convey the hollowness and two-dimensionality that the narrator assumes towards non-essentials, such as backgrounds.

Also, if you are a film or literature major (or somewhat of an arthole bent) there are some token symbols interspersed hither and thither. Ask yourself:

What does the tree mean? What does the tree mean??

The Nasty Girl plays, all next week at the Rialto, 5723 Avenue du Parc, phone 274-3550.

La Federation des Etudiantes et Etudiants du Quebec (FEEQ)

FEEQ is developing its student discount card program for implementation next September, and is **looking for students interested in part-time employment** to help make it work.

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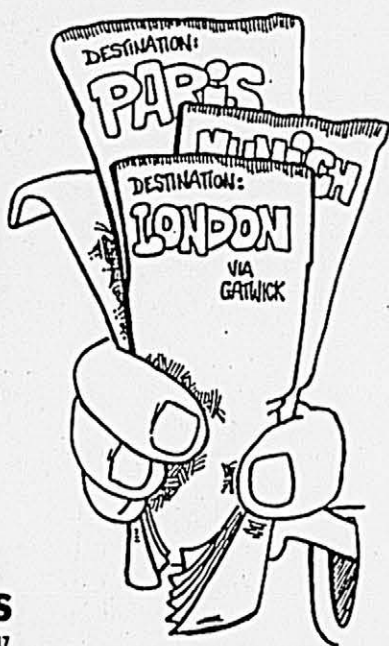
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EVENTS

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"The Adventures of Baron Münchausen", presented by the McGill Film Society. \$1.00 members and seniors. \$3.00 non-

members. Memberships \$6.00. Frank Dawson Adams Auditorium. 19h30.
Hockey hockey horsepucks. Hockey speed and skills booth,

11h-16h, Union 107/108, lots o' prizes. "Come try your skills with the Redmen and the Martlets." Prizes Prizes Prizes. Winter Carnival '91.

Friday 11 January

Friends of First Nations has its first meeting of 1991. Drop by to help organize Native Awareness Week. Info: 842-0906. Leacock 738. 17h.

Caribbean Students' Society general meeting. Leacock 232. 18h30.

"Mystery Train", by Jim Jarmusch, features the ghost of Elvis. \$1.00 members and seniors. \$3.00 non-members. FDA Auditorium. 19h30.

Pie Auction for charity. Bid on "pie"-ing your non-favourite SSMU executive or Gert's bouncer, all proceeds to Dans La Rue. Noon, Union 108. Winter Carnival '91.

Saturday 12 January

"The Cook, The Thief, His Wife and Her Lover" is another Film Society programming coup. \$1.00 members and seniors. \$3.00 non-members. FDA Auditorium. 19h30.

Winter Carnival 4 Floors Bash: The Chesterfield Kings, Shadowy Men on a Shadowy Planet and a midnight draw for a trip to Europe are in the Ballroom. The Wallflowers, Dead or Canadian, Monday and Pushme-Pullyou are in the Alley. Tickets at Sadie's or at the door. \$4.00 with McGill ID. \$6.00 without ID. 3480 McTavish.

Assistant Directors Residence Fellows Dons

The McGill Residences are accepting applications for the above staff positions for the 1991-92 academic year. Applicants should be McGill students at the time of the appointment.

Interested persons should contact the Director's Secretary in Bishop Mountain Hall at 398-6363 to obtain application forms.

The deadline for submitting applications is January 31, 1991.

WANTED RESEARCH ASSISTANT

Main duties will be to run subjects in attention and problem solving experiments. Needed 20-30 hours per week. Hours are flexible. Please leave a curriculum vita with Judi Young in Room W8/36, Stewart Biological Sciences Building, or call Prof. K. Dunbar at 398-6112.

METROPOLITAN NEWS

Newspapers, magazines & maps from all over the world in all languages of the world. Newspapers and magazines from all Canadian and American cities arrive everyday that contain ads for jobs, business, real estate, appts., cars, etc. Also newspapers from Germany, Italy, Romania, Yugoslavia, Russia etc. Just arrived: Fashion magazines for spring/summer '91, at the lowest prices.



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Future Cheek for the Info Age

Bad Attitude:

The Processed World Anthology, edited by Chris Carlsson with Mark Leger, Verso, 1991, 285 pp.

What was once the rollin' thunder of *Future Shock* is now common Muzak in any newspaper's business section, and even on the TV news. Company execs and federal tax-mongers alike fob off their schemes on the public by referring to motherhood issues like "adjusting to the shift from industrial to service economies" and "making Canada competitive on the world market."

When the New Economic Agenda belches out free trade pacts and GSTs, a sizable minority spits back. Little bands of nationalists in Toronto and libertarians in Alberta hammer picket signs into their front lawns and gesture towards a tax revolt.

But government policies and the protests against them are usually just symptoms, or carriers at most, not the real disease. The important decisions are at once more cloistered and more diffuse, taking place in office towers and in living rooms, in plantation fields and in cyberspace. And outside of a few marble-mouthed Parisian sociologists, it seems nobody has even begun to assess what's happening under the surface of our rapidly-digitalizing everyday lives.

A chief exception to this rule of know-nothing has been *Processed World*. The love-child of a coven of disaffected temp workers and computer jockeys in San Francisco, the magazine has distinguished itself as a thermometer shoved straight into the rectal region of the Information Age, providing witty and accurate readings of the feverish absurdity of our times.

Considering its origins as a home-produced rag, photocopied

on stolen AT&T paper and hawked by editors wearing papier-mâché video display terminal masks or detergent box costumes on street corners, *Processed World* has made great strides in its eight years. Nevertheless, the magazine has always been irregularly-published and hard to find, so the publication of *Bad Attitude: The Processed World Anthology* by Verso is a blessed event.

Bad Attitude covers the first five years of *Processed World*, ending with 1987, but it'll be a while before this material goes stale, since it makes most other social commentary seem about 20 years out of date. As Alexander Cockburn blurbs on its back cover, it fulfills "the first duty of radical journalism: to describe the world as it actually is."

The book is large, green and pink, like the mall culture it targets, and its feel ranges somewhere between comic book and battering ram. After a history from anthology editor Chris Carlsson (better known to *PW* readers as "Lucius Cabins", a name taken from assassinated Mexican peasant leader Lucio Cabañas and in one edition further altered to "Luscious Cabbages"), the volume is divided into four sections: "The Cubicular World," "Wage Slavery: The Ties That Bind," "Hooks and Ladders" and "Mirror in the Bathroom".

Each section jumbles anecdotes, fiction, political analyses, autobiography, poetry and wild cartoons, often all on the same page, to reveal the exploitive machinations and especially the poverty of imagination endemic to modern life, with particular focus on the world of work. There are a few rants, but most articles rely on in-depth research where they're not based on personal experience.

As the introduction admits and the content attests, *PW* has gone



through a process of disillusionment even from its cynical starting position. What began as an organ intending to foment sabotage and revolt amongst San Francisco's office lackeys now aims to be only an outlet for imaginative critics and a meeting place for active minds.

But the less it speaks of hope, the better *PW*'s information gets: *Bad Attitude* reads like a how-to manual for individual acts of rebellion, leaving the collective question open. The book's account of the inability of traditional unions to adapt their corrupted organizing methods to the expanding service and information sectors shows how severely such innovations in opposition are needed.

Equally revealing are the "Tales of Toil", in which once and future employees name corporate names and tell us what really goes on in Del Monte's complaints department, for example, or at a bike

messenger service.

And the marginalia in *Bad Attitude* is at least as absorbing as the main show, if not more so (to TV-damaged attention spans like mine). The graphics are stunning, often redrawn or altered mass culture material or sarcastic re-treatments of corporate propaganda.

A selection of letters to *Processed World* also wends its way down the borders, some of them relating readers' own work experiences and societal dreams, others providing sabotage tips, and still others bringing warm messages from fans, like "Just read issue 11 of *PW*. I've never read so much bitching, sniveling, whining and complaining in my life."

It's to the editors' credit that they print so many of their detractors' curses, many of them without rebuttle. The reader who supports *PW*'s aims but remarks that he can't relate to the content because it's so

white, for example, pinpoints one of the magazine's major failings.

Too bad the editors decline to tell us anything about the magazine's biggest disaster, though: Much of the staff quit in the mid-80s, denouncing the rest as "authoritarian anti-authoritarians", a fracas that ended in a bomb attempt on Carlsson's apartment and leaves its debris in indecipherable ravings in American anarchist rags to this day.

But in the end, *PW*'s internal squabbles are its own business. Any magazine that organizes a "costume picket line" outside the San Francisco Office Automation Conference, and distributes a doctored version of the conference program that calls it "The International Conference for the Perpetuation of a Vacuous Existence," you just gotta love. *Bad Attitude* is the modern heretic's bible.

— Carl Wilson

Fat finds out what's noise and what's nice

FAT

Fat Hit

(These Records/Recommended)

Take the sounds of systems failing, of robots dying, of red alerts on the Starship Enterprise. Add in some tribal drums, and some Arabian background. Put it in a big glass jar, and shake. What you get is Fat's new album, *Fat Hit*.

Fat is a Montréal band, but they haven't been in this part of the world for a long time. For the last three years they've been based in Barcelona, making trips to Morocco to gather inspirational nuts and berries. In December, they came to Montréal for their farewell performance at Fousfoues.

Fat Hit is their second album, following 1988's *Fat Plays for You*. The third, *Fat Jednota*, is out in Czechoslovakia, and is expected to receive international distribution sometime this year.

Now to describe it. I could say it's new music, but that wouldn't tell you anything except what it's not. The best I can do is say 'free-form jazz', and hope that means

something.

Okay, begin at the beginning (as the King gravely said): It's noise. Noise that's been harnessed, to be sure, but noise nonetheless. It's

made by a guitar, some drums, and a bass. Two of the musicians are also credited with "delay", which allows a lot of strange things to happen.

What sort of noise? Well, it varies. There are the Arabian influences, picked up during Fat's stints in Morocco. Then there's the machines dying, and strange special effects, like the bit that sounds like a distorted whalesong.

And then that other section, the one that sounds like some Iron Maiden song, and the one that sounds like Sonic Youth, and another that could have been Rhythm Activism.

What's surprising is that it comes out sounding like more than noise. There are definite rhythms, sometimes melodies. There are parts that even sound nice, if you can believe it. A motley stew indeed.

And it's pleasing to the ears. From the drum onslaught that opens the first track, "New Power", through the almost ordinary "I'm Rockin' Your Girl" and into the tense desperation of "Le Père du Scrap", this is free-form jazz worth listening to.

The album has been labeled a masterpiece, but I don't think I'd go that far. Probably that's just personal taste. What I do know is that I paid attention to it all the way through, and didn't get bored, despite the lyrical vacuum.

I wouldn't recommend this to everyone. *Fat Hit* is not for your average U2 fan, and probably wouldn't get much attention in Rexburg, Idaho. But for anyone who enjoys inspired mayhem, it's a worthwhile purchase.

— Dan Robins



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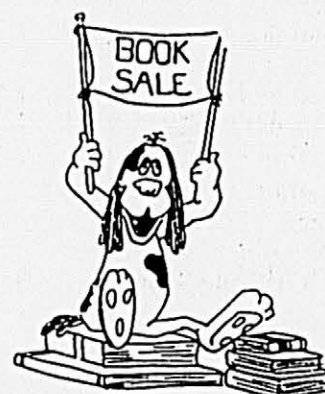
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"I'd like to retroactively endorse free trade..."

Emotional Arithmetic
Matt Cohen
Lester & Orpen Dennys
 1990, 201 pp.

God help us all if we live in range of Matt Cohen's Canada or any of his paining Canadians. *Emotional Arithmetic* adds up to one wishy washed-out sum, save the good humour that comes with any tale set in Kingston, Ontario.

Somemight call these characters real, real in the sense that we're all soul-dead anyway and only wet and wicked flesh can shake us awake. At the moment of contact, when death camp skeletons clank or middle age bellies roll over each other, there may be some passion amongst all that booze, womanizing, university culture, and car trips.

which this book cleverly turns, lazy central Canadian professionals are thrown akimbo by one number-obsessive survivor and her two human satellites.

Melanie and her co-conspirators, Christopher and Jakob, meet many years after Drancy. They would be more awesome in their power to unsettle and dislodge the contented professionals had they not all had bits of mind chipped away in various hospitals of mental intrusion. Christopher went to fame as a writer in Paris, Jakob went to a Moscow nuthouse, and the ever-counting Melanie went to the altar in Kingston, Ontario.

She totes her numbers in files labeled "VICTIMS AND PRISONERS," whipping them out when

but the malaise of mid-life waste brings the whole mess down.

Doubtless, most of our professors would enjoy the read thoroughly, particularly the rouged breasts of the up and coming graduate students who drip into the story like intravenous sex. "You mean you had a mystical experience fucking a graduate student?" wide-eyed Christopher asks the historian.

Emotional Arithmetic is a man's book, the kind of man who greets the nineties with a sensitive collapsing ego. But out of the ashes rises an ego bigger and better than the first. "Menopause," David said and regretted it right away.... Then she stopped and put her hand on his chest. "You picked a bad century to be born a man. Don't be so hard on

the human weights and measures dictated by Drancy's unofficial medic, Jakob Bronski. A reasonably pure moment, though not equal to the attention lavished upon Melanie's subsequent miserable life.

But Cohen is no fool - he catches the myopia before it gets out of hand, asking how one can focus on the suffering of a single soul. Earthquakes, falling bombs, "children renting the holes in their bodies for drugs..." Natives encysted on reserves in their own country, "even the Occupied Territories are conjured for context. But, in the end, context doesn't protect him from the uncomfortable slide into bad emotional math.

The manic statistician, coiling her loved ones in a loopy circle of infinity (plus or minus one) leaves marks like "maps." When Melanie's husband, the tormented history professor, dies, Cohen calls in the cards and brings up that 'truth' word.

"Maybe he only wanted to marry you, not six million dead Jews."

The rural Ontario barnyard climax is great fun. Cohen calls it an "explosion", which it may well be given the pace and placidity of the rest of *Emotional Arithmetic*. Melanie Lansing Winters, or Melanie Lansing Splinters as she is more descriptively named, registers a victory in this brief moment when external chaos matches her own internal chaos for the first time this side of the Atlantic.

But added all together *Emotional Arithmetic* makes a reader want to flee central Canada for the coast, even the west coast.

Then she withdrew, locking the door on him and Anna, the one whole night they would ever have together.... Six hours behind a locked door in a suburban Moscow hospital for model mental patients.... "Comrades, I trust you're not giving each other diseases for which the state must provide the cure. Comrades, do you have to piss? Remember, your lovenest is my bed. And I joined the Party for free love, comrades, please be reminded that alternate fucks are to be donated to the people."

- Matt Cohen, *Emotional Arithmetic*

The players enter one by one - mostly doctors, their patients, and aged Queen's-professors-turned-hobby-farmers (of which there are always too many in a place like Kingston, Ontario). They've been brought together by circumstances birthed and brandished in the Nazi terror pit at Drancy outside of Paris. At the root of the math around

the urge strikes to send a letter to some head of state. The terror of the statistics disrupts the flat mental stability of her son, Benjamin, who finds the files and narrates the story.

Cohen usually does better than this, writing intricately wired accounts of violence and rampage. The gore is still intact as the living nightmares and memories of war,

yourself." Yawn.

Cohen is a good writer and a good thinker. The numbers fall into place, more or less, and if the text talks to but one social species of the zillion available, that's his privilege. To attack privilege would be to close the book - and miss the writhing angst of young Melanie carrying a spiral notebook to record

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| 25. Happy Mondays | Pills 'n' Thrills and Bellyaches | Elektra |

From Ink Lake
Michael Ondaatje, anthologist
Lester & Orpen Dennys
 1990, 762 pp.
Black Water
Alberto Manguel, editor
Lester & Orpen Dennys
 1990, 927 pp.

Canada may be the only nation that can make some kind of correspondence between hockey and short stories. It's mostly a continuum of popularity, which means short stories are easy to read 'cause they come in bursts. Canadians like bursts.

And I like Canadians - Marie-Claire Blaise, Sandra Birdsell, Joe Rosenblatt, Elizabeth Smart, and the pre-*Arithmetic* Matt Cohen. *From Ink Lake* proffers stories by the above plus more than forty of their compatriots. The great Ondaatje lassoes the bunch in a mangey pluralist vision of a Canada wounded, clothed, inseminated, invented and just plain metaphored all over. But beware, this same Ondaatje calls *My Antonia* a "great memoir novel."

The anthology weighs about three pounds. Clearly a book meant to be read in bursts.

The almond eyed face painted on *Black Water 2's* cover looks almost as spooked as the stories that, stacked, keep him two and a



half inches above desk level. It's another big book compiled by a Canadian as a follow-up to an earlier collection of "tales of the fantastic."

Alberto Manguel came from Argentina, which is a far-away and exotic place in the chilled Canadian mind. The stories are all over the place in terms of time, space and spectrum. But in terms of quality, they hover around a high and healthy constant. There is a lot of big names here: E.B. White, Gabriel García Márquez, Dorothy Haines, Arthur Conan Doyle.

Black Water 2 is at least three times as good as *Emotional Arithmetic*. Stay home from school tomorrow and read it.

- Heather MacKay

Norris faces new Nazis in Nader's tender tale

Edward Seatbelthands
Directed by Ralph Nader
NFB, 1990

Nazis never go out of style. There were films about them when they were around, and there'll be films about them long after we're all gone. But the old, garden-variety Nazis just don't cut it in today's silver screen epics. We need new, innovative Nazi types to feast our eyes on and spend huge amounts of Hollywood dollars outfitting in dazzling uniforms. Who better, then,

than Safety Nazis?

Nobody in the U.S. of A. is better-qualified than old hack Ralph Nader to tell the tale of the devious Safety Nazis, having learned the trade from the inside, recalling unsafe Chryslers, blenders and cigarettes back to their dastardly manufacturers with true fascistic efficiency. But when it came to exposing his ex-cronies, not even his local PIRG would give him a grant — he had to resort to the Old Filmmaker's Home, the National

Film Board of Canada.

And we should all thank God he did. Nader's *Edward Seatbelthands* is a masterpiece, an undying statement on the dangers of letting people tell you what's good for you. And it's sensitive as hell.

Seatbelthands is the story of young Edward, the byproduct of a Detroit assembly-line process hijacked by a subhuman mad scientist (played to a "T" by Vincent Price in a series of creepy flashbacks) who enslaves all the workers and makes them safety test the cars over and over and over again.

Unfortunately, one of the workers is pregnant, and gives birth in



Chuck Norris, in title role of *Edward Seatbelthands*, buckles up lovingly with made-over Relic at climactic moment in Ralph Nader's touching new film. (Sorry you can't see the seatbelts, folks, but we don't want to spoil the flick...)

mid-test. Because her supervisor is so distracted with making sure the shock absorbers on the next car are

"just so", the woman is left untended — and when the car she's in is struck by lightning, her baby's wrists are welded to the seatbelts.

Nader has omitted the tedious details of what happens between this moment and the next time we see the child, now a robust 22 (played by a slimmed-down Chuck Norris). We discover him in a mid-suburban neighbourhood, where he's befriended by a local Avon Lady (Bea Arthur).

She takes him home, and wack mayhem ensues: Edward buckles everything in sight. The family doctor, the neighbours, the Avon Lady, the make-up case, and the Avon Lady's daughter (a wonderfully made-drag turn by Relic from the *Beachcombers*), with whom he buckles up in the back seat of a Camaro.

The daughter's boyfriend (played incoherently but brilliantly by a patched-up Evil Knievel), brandishing his copy of the *Guinness Book of World Records*, proclaims that Seatbelthands is a wimp. He challenges the claspidextrous Edward to prove his love by jumping 17 Winnebagoes out back of the gym.

Nader gamers all the power of previous cinematic duel scenes from *The Three Musketeers* to *Rebel Without A Cause*, in the amazing Winnebago show-down that climaxes the film.

Knievel is perfectly cast as the brainwashed dupe of the Safety Nazis, who wish to win over the unsuspecting Edward to their cause and force him to buckle up everybody in the community. Edward, however, just wants to fall in love and settle down with his beloved Relic. The ending is enough to bring a tear, and a lust for danger, to anyone's eye.

The fable of *Edward Seatbelthands* recalls all previous tellings of the Story of the Outsider, the boy whose Safety First instincts just don't mesh with his need for excitement and love, and leave him open to exploitation by the unfeeling quality controllers that patrol the outskirts of our barbecues and garden parties. Nader should be commended for his imaginative effort, and given lots more money to spread his big-nosed but warm-hearted vision hither and yon.

— Dave Block

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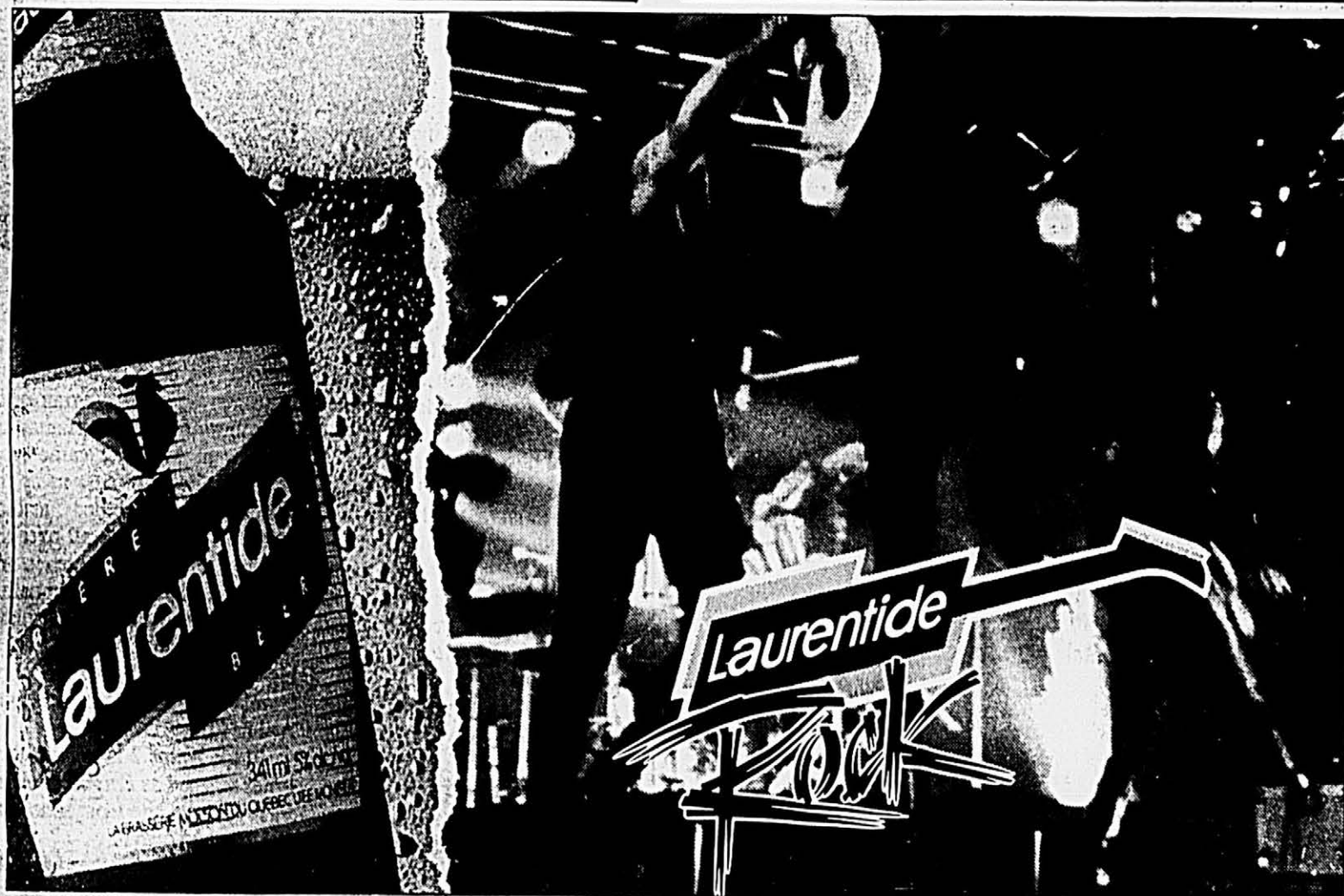
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Editorial Offices: 3480 McTavish, room B-03 Montréal, Québec H3A 1X9 telephone (514) 398-6784
Business and Advertising Office: 3480 McTavish, room B-17 Montréal, Québec H3A 1X9

374 - Personals

IBM XT Turbo compatible, 640K, 5 1/4" floppy drive, high resolution monochrome monitor (datatrain), Okidata printer. Immaculate condition. Software included. \$600 or best offer. Mark 289-9606.

Is your closet getting too small? Gays and Lesbians of McGill offers an information/counseling talkline. Call with questions, problems or just to talk. Phone 398-6822 or drop by Union 417 M-F, 7-10.

Native French speaking seeks native English speaking for language exchange. Stéphane 449-4777.

Massage relaxante. Détente 1-45 minutes. 270-8743.

Young married male seeks male friend for first time experience. Discretion expected and assured. Write: Mike, P.O. Box 630, Station Victoria, Montreal, Que. H3Z 2Y7.

Say goodbye to Kraft Dinner! Learn how to cook through SSMU Mini-Courses Cooking class. More info rm. 105, Union Building. Also offered: Photography, CPR, Drawing, etc.

383 - Lessons Offered

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385 - Notices

Lesbian/Gay discussion group held Fridays at The Yellow Door Coffee House (3625 Aylmer) at 17:30.

If you need help sorting out your legal problems call or drop by the McGill Legal Information Clinic in January. We're here for you from M to Fri., 10-5 pm. • 398-6792 • Rooms B20, B21, B01B of the Student Union Building.

Mallory - Gov of Canada (P.S. 160-221D) - I missed a lot of classes by necessity. Will pay \$50 for a reasonably complete and legible set of class notes. 671-5107 (leave message).

Ex-Rotary exchanges!!! Kick off the new year Jan. 10 at Drew's. Never been? Join us! All former and present exchanges welcome. BYOB. Ph. 284-7624.

Important notice. Please note that the Travel Club's spring break trips have been changed to: Cuba \$545, Venezuela \$569, Cancun \$610. Travel Club 398-6826.

385 - Notices

Volunteers are needed at the Montreal Neurological Hospital; 3 hours/week. If interested in visiting patients, attend the compulsory information session Thursday Jan. 17th at 4:30 pm at the MNH (3801 University). Anyone who volunteered last semester please stop by the meeting to sign up again.

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PLEASE CONTACT
Emy Benjamin at 342-0274.

STOP THE GULF WAR

SSMU's ad-hoc committee for Peace in the Gulf will have its first meeting on Thursday, Jan. 10 at 4 pm in Room 410 of the Union Building.



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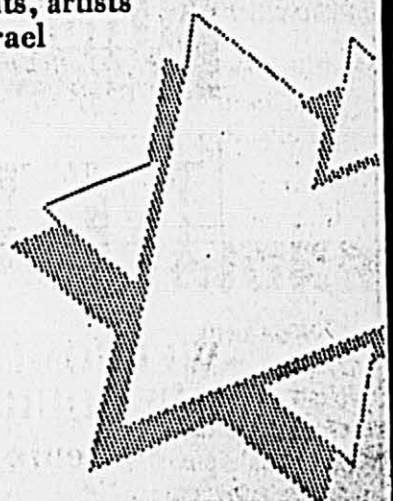
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assumes no financial responsibility for damage due to errors. Ad will re-appear charge upon request if information is due to our error. The Daily reserves the right to print any classified ad.

411 - Apts., Rooms, Housing

Feb. 1st - June 30th. Large 2 1/2 in. \$310. 281-2038.

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350 - Jobs

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babysitter for 5-yr-old girl. 3 afternoons a week. For more info: 274-8997 aft. 6 pm.

looking for assistant. Saturdays 7-10 pm/Sun. 7am-2pm. 935-1888.

356 - Typing Services

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THE STUDENTS' SOCIETY OF MCGILL UNIVERSITY

MINI-COURSES 1991

WELCOME! The McGill Students' Society invites you to participate in the WINTER MINI-COURSE program - these are non-credit, instructional courses designed for the enjoyment of the students of McGill, as well as for the general public.

ELIGIBILITY: These courses are open to the general public; however members of the McGill Students' Society will enjoy a slightly reduced fee. (All McGill students are members of the Students' Society, except for non-resident students and those in programs administered by the Centre for Continuing Education.)

REGISTRATION: Registration takes place in the Union Building, 3480 McTavish, room 105. The times and dates are as follows:

Jan. 11, 9-11 am Jan. 15, 9-10:30 am
 Jan. 14, 11-2 pm Jan. 16, 3:30-6 pm

PLEASE NOTE: Cash only, otherwise you will not be able to register. GST will be added. (N.B. The Students' Society reserves the right to cancel any Mini-Course for which there is insufficient registration.)

The classes are all held in the Union Building, and you will be notified at registration of the exact room number. You will get a refund only if the class is officially cancelled, in which case you will be able to pick up the refund in the Union Building, room 105. **KEEP YOUR RECEIPT!**

COURSES TO BE OFFERED INCLUDE:

FURTHER INFO ON COURSE TIMES CAN
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- CPR
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- INTRO TO SWEDISH MASSAGE
- PHOTOGRAPHY I
- COOKING